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EPITOME OF THE CONTROVERSY CONCERNING THE AUTHENTICITY AND HISTORICAL ORIGIN OF MOZART'S "REQUIEM."

(Continued from p. 598.)

Of all the evidence published in the *Cüclia*, that of Herr Krüchten, the Attorney-General (*Landes-Advocat*) at Pesth, is without doubt, the most important. Not being acquainted with Herr Krüchten, Herr Weber did not send him one of his circulars, but Herr Krüchten of his own accord forwarded some well authenticated and very minute details respecting the origin and even first performance of the *Requiem*. Herr Krüchten appears to have been a confidential and very necessary member of Count von Wallsegg's household. He stipulated that some of the facts communicated by him should be kept secret, but, on the other hand, authorised Herr Weber to publish the rest, which, by the way, were drawn up with the most scrupulous exactness and almost in the form of a legal deed. The Countess von Wallsegg, Herr Krüchten informs us, died in 1791, at Stuppach, an estate in Lower Austria, about four posts and a half from Vienna, and the ordinary place of residence of the Count. The latter, an enthusiastic lover of music, commissioned his steward, Leutgeb, to order a requiem for the funeral of his (the Count's) wife, but, for certain reasons, which were not made public, Leutgeb was furthermore ordered not to name his principal, who thus remained unknown to Mozart. After the score had been delivered to his agent, the Count had the work rehearsed in Wienerisch-Neustadt, in the house of the late Herr Obermeyer, the Count's physician, and Herr Krüchten's uncle. The members of Obermeyer's family, all very good musicians, took a part in the performance, as well as Herr Trapp, director of the music-choir, with the various persons under his orders, and several *dilettanti* of the place. The physician's eldest daughter, Theresa, sang the soprano part at this rehearsal, as well as at the public performance of the *Requiem* at the burial of the Countess von Wallsegg, which was solemnised with great solemnity in the church of the Cistercian Abbey (commonly called the New Cloisters) in Wienerisch-Neustadt.

As far as Herr Krüchten can remember, this performance of the *Requiem* took place late in the autumn of 1791; that is to say, before Mozart's death, as Herr Weber understands the passage.

All the conditions of probability which go to form what is called a moral and historical certainty are here united in favour of Herr Krüchten's evidence. That gentleman was a person to whom tradesman-like calculation in the matter was as unknown as those petty interests and considerations which necessarily influenced the language of professional musicians, either on account of the widow or of Herr Weber, whose colleagues and good friends or opponents they were, as the case might be. Herr Krüchten was a public official, who had never had any dealings either with Mozart or his widow, but who, on the other hand, was most intimately acquainted with the affairs of the Count von Wallsegg. The account bears the impress of the strictest truth, and reads almost like a legal document, so accurately are persons and places named and described in it. His uncle Obermeyer, in whose house the first rehearsal took place, was, also, a public functionary, being *Landes-physikus* and *Civilarzt* in the Cadet-Academy in Neustadt. Finally Theresa,

Obermeyer's daughter, who sang the soprano part at the rehearsal and the funeral of the Countess, was still living when Herr Krüchten sent Herr Weber his two letters, which are dated December, 1825, and January, 1826.

There are two circumstances which might strike us as strange in these communications, in other respects so satisfactory. The first and most serious one is: that Count von Wallsegg, wishing to remain unknown, should have selected for his agent Leutgeb, with whom Mozart was acquainted, having, at various times, composed for him several works, one of which, a concerto for the French horn, is entered in the thematic catalogue under this person's name. When I say "for him," there is every reason to suppose that it was for his master. If, therefore, Mozart knew this Leutgeb, or, according to the orthography adopted in the catalogue, Leitgeb, we have every reason to believe that he was aware in whose service that person was, more particularly as Count von Wallsegg, who lived almost at the gates of Vienna, and appears to have been very rich, was a great lover of music, kept up a large establishment, maintaining, for instance, a chapel of his own, and, consequently, could not be unknown to a musician residing at Vienna. Some of Herr Weber's correspondents called attention to this fact, to which other witnesses replied that it was not Leutgeb, but the Count von Wallsegg himself, who came to Vienna *incognito*, and ordered the *Requiem*. It appears, however, very improbable that Mozart should have seen the Count. For my part, I incline to the belief that Count von Wallsegg commissioned his steward to confide the task to some confidant of lower rank. The first obstacle, as my readers will perceive, is thus not very difficult to overcome. The second exists, properly speaking, only in the mind of Herr Weber, who, from Herr Krüchten's testimony, concludes that the score was completed in Mozart's lifetime, since the performance of it took place in the autumn of 1791, and Mozart did not die before the 5th of December of the same year. Herr Krüchten does not say, however, by whom the score was delivered into the hands of the Count's messenger, and, moreover, the expression "late in the autumn" (*Spätherbst*) is accompanied by the words: "As far as I can remember," the only doubtful phrase employed by Herr Krüchten, who on all other occasions is so positive in his style. But we will go further than this, and admit that his lawyer's memory was not a few weeks wrong with respect to a musical rehearsal which had taken place thirty-three years previously, but then we must not forget that Herr Krüchten writes in the style of an attorney, and employs precisely the same accuracy that he would when drawing up a legal deed. Looking at the matter in this light, we shall find that, by the expression "late in the autumn" (*Spätherbst*), he might mean any time up to the 22nd December, before which day the autumn does not end in Western Europe. It sounds almost ridiculous, I am aware, to combat any denial of the incomplete state of the *Requiem*,—a circumstance as satisfactorily proved as any in the whole world. Thus much, however, is certain, if we are to believe Herr Krüchten—and it is impossible to refrain from doing so—thus much, I repeat, is certain: that the *Requiem* was performed immediately after the decease of its composer. Even the widow states—as we shall see further on—that, immediately after her husband's death, the messenger came to fetch away the score, which was forthwith given him. This cuts through the question, as Alexander's sword did through the Gordian knot; it is conclusive; it furnishes us, in support of the genuineness of the

work, with proofs which go far beyond those of the Abbé Stadler, for they take from Süßmayer even the shadow of any participation in the first three parts of the work. We will reserve the conclusions which a child might draw from the approximative date given by Kriichten, until the end of our arguments, which will rest upon the most impartial, most important, and most credible of all the evidence collected in the *Cicilia*.

Tormented in turns by mortal weariness, passionate curiosity, and bitter disappointment, such only as those who love music above everything else can understand, I waded through the endless labyrinth of the controversy at the epoch it was exciting public attention. I was just engaged on the clever pamphlet, "*Mozart und Süßmayer*,"* by M. Sievers, which appeared in the year 1828, when the musical papers announced a fresh biography of Mozart, to be published by his widow. My joy was indescribable. At last, I said to myself, all will be cleared up! at last, after more than a quarter of a century, the actors in this mystery resolve to confess! Well, better late than never. It is here important for us to recollect that Herr von Nissen's work appeared in the year 1828, that is, about three years after the first article in the *Cicilia*, which called forth so many others. Herr von Nissen died in the year 1826, but his work had evidently been considerably augmented by others, which it might be, all the more easily, from the circumstance of its consisting of nothing but a number of mere facts badly arranged. We might take away from, add to, change, and, indeed, do whatever we liked with the production, without in the least injuring its arrangement. The editing of Herr von Nissen, if we can so name an entire want of editing, is not worth a straw. The persons who assisted the widow in any biography of Mozart, could not possibly be ignorant of the questions concerning him which were then being discussed with so much noise, and which so deeply compromised Herr von Nissen, the author of this very book. What was to be expected from a work of this description, appearing under such circumstances and such auspices, but a frank and straightforward explanation of everything which had previously been kept concealed, or, supposing nothing had been kept concealed, a positive refutation of all those scandalous reports which were circulated far and wide in all musical circles, and which alike injured the fame of the dead and the reputation of the living. I felt almost convinced I should find that one or other of these two courses had been adopted. At last, the long wished-for book was brought me. Its thickness caused me to utter a cry of joy, for it contained nearly a thousand pages with thirty-eight lines upon each page. What a piece of good fortune! Everything will be explained, I thought to myself. I began at the beginning; I read—I devoured the volume—until, on the last page, I came to the inscription upon Herr von Nissen's tomb, which I did not so much care about. Hereupon, under the impression that I had had a disagreeable dream, I again commenced from the very beginning—I once more turned over and read through the thousand pages, to reach once more the expressions of Mad. von Nissen's grief, which are sculptured upon Herr von Nissen's grave. No—I had not been dreaming! There was not a phrase, a word, a syllable, concerning questions which would have furnished matter for a most important chapter. All the points which had been pressed into the controversy are described without any commentary and with remarkable brevity, perfect tranquillity, and a tone of simple narrative, as if not a single one of them had even given rise to a doubt. Herr Weber and his paper are nowhere mentioned—in fact, they are not so much as alluded to. The strictest silence is observed with regard to the various details which the discussion, during the three years it had already lasted, had brought to light; while, on the other hand, the work was full of the most palpable contradictions and revolting untruths. I do not think the annals of literature could produce an example of impudence carried to a greater extent. It would, most certainly, be a crying shame to lay all this to the charge of a poor old woman of seventy, imperfectly

acquainted with literature, and who, perhaps, had not read all that had been printed or said upon the subject. Herr von Nissen had a still less share in the book. He was no great author, it is true, but he was an honourable man, who was very highly esteemed. The crusade against the *Requiem* commenced only a short time previous to his decease; in all probability, he himself was not acquainted with some of the particulars, and, under all circumstances, he would have added to his book another chapter which had become indispensable. The disgrace of the whole proceeding falls, therefore, altogether on those who directed the publication, and whom neither my readers nor myself can have any desire to know.

In this compilation of Herr von Nissen, the historical facts connected with the *Requiem* are confined to the few that we have related in our twentieth chapter, and which we look upon as true, or very nearly so. After this short enumeration of facts, we read, however, as follows:—

"Immediately after Mozart's death, the mysterious messenger was announced. He demanded the work, unfinished as it was, and obtained it. From that moment the widow never saw him again, nor did she ever learn the slightest particular either about the *Requiem* itself or the unknown customer. Each of my readers will easily believe that every effort was made to discover the mysterious messenger, but every effort and every endeavour were in vain."

My readers, on the other hand, will have perceived ere this that these assertions, advanced with so much certainty and confidence, contain two very important errors. We already know that it was not Mozart's unfinished score, but that completed by Süßmayer, which was delivered over to Count von Wallsegg's messenger. Mozart's manuscript could not have been used for the performance, because the last four pieces, as well as a portion of the "*Lacrymosa*," were wanting, and the instrumentation not written out at full. Had it been in such a state, the anonymous customer would have sent it back again, and requested his money to be returned. There is a second, and, if possible, far more evident piece of inaccuracy, but one which has been formally refuted. Where? the reader will ask. In the work of Herr von Nissen himself.

"From the moment the score was given up we never heard anything more either of the *Requiem* or of the unknown, who consequently always remained so."

This is what we read at page 566 of the first part of the compilation, and the following is to be found at pages 169, 170 of the Appendix:—

"When Breitkopf and Härtel wanted to bring out the *Requiem*, they asked the widow to let them have her copy of it; they said they had several copies by them, as the work was well known, but that they wanted to publish it according to the best copy there was. It would have been published under any circumstances; the widow was naturally desirous that, for the honour of her husband, it should be published in conformity with his best copy; the work was more than ten years old. She, therefore, let them have her copy. In the meanwhile, the Unknown who ordered the *Requiem* (Count von Wallsegg, then residing upon his estate of Stuppach, in Lower Austria), sent the Viennese advocate, Sortsch to her, complained very loudly, threatened to take proceedings, and then offered to be satisfied with copies of several pieces of music, which he obtained, as an indemnification."

We can now understand why the anonymous customer employed a celebrated advocate and no common legal adviser. The fact was, he had to prosecute, in a court of justice, those who had infringed his rights of property. On this occasion, too, we learn the name, rank, and residence of him who always remained unknown.

But, in addition to these two facts, which the passage just quoted clears up (the task confided to the lawyer and the incognito of the person ordering the *Requiem*)—the one being explained at the price of a degrading confession, and the other by the interpolation of a clumsy lie—how many other facts does not this very passage endeavour to obscure or present in a false light? How everything is screwed and twisted into these ill-written lines, jotted down in the form of a mere remark, but every word in which was carefully weighed, for the purpose of justifying an error which it was impossible to conceal any longer; this was

* My literary conscience obliges me to acknowledge that I have made great use of this pamphlet, especially in what relates to Herr André's communications.

the motive of the attempt made to jumble the different epochs together and to confound the facts, without there being any appearance that this was the case. It was not in the year 1801, but in 1792, or, at the latest, 1793, that the *Requiem* was sold to Breitkopf and Härtel. It was not Breitkopf and Härtel who asked the widow for a copy of the *Requiem*, but it was the widow who sent them one, before they had the slightest idea of the existence of a *Requiem* by Mozart; it was the widow, who, shortly afterwards, went to Leipsic for the purpose of carrying on the negotiations personally with these publishers.* When the bargain was made public, it was highly important to spread abroad the belief that the work was at least ten years old, otherwise it would have been an absurdity to make Breitkopf and Härtel say they possessed several copies of a work only just completed, and because there were only three copies of the perfect work, one of which had been sent to Count von Wallsegg, while the two others had been dishonestly retained by the widow. Lastly, the business was not put into the hands of Advocate Sortsch in the present century. The Abbé Stadler informs us that the celebrated advocate took up the matter shortly after Mozart's decease—in all probability, therefore, immediately Count von Wallsegg heard of the sale of the *Requiem* to the publishers in Leipsic.

But even supposing that, at the time of this sale, which is set down eight or nine years later than when it really occurred, copies had improperly been put in circulation, and that it was impossible to prevent their publication, we find the widow still placed between two opposite duties which can never be made to agree with one another. On the one hand, for the honour of her husband, she must necessarily have desired the work to be published from the most correct manuscript, while, on the other hand, Count Wallsegg's sole right hindered her from letting a music publisher have a copy. The evil, however, was done, without, as she says, any blame attaching to her; the work would have been distorted and rendered irreconizable, and the great name of Mozart would as it were, stand fastened to the pillory. She had no choice left, but gave up the most correct copy made from that still more correct one which she kept for Herr André of Offenbach. Let the client and advocate come! Let them raise their voices as loudly as they like before the judgment seat! The widow is waiting for them—she expects them. With one hand she points to Heaven, where her husband now dwells, and with the other to the score of the *Requiem*, which, but for a little pious deceit, would have been lost to the Christian world. Every one applauds her—the public, the lawyers, and the judges. Even the celebrated advocate, who has got a fulminating speech all ready, wipes away a tear, under pretence of taking a pinch of snuff.

The explanation of the riddle contained in the two passages I have quoted above, is this: Herr von Nissen wrote the first passage in full security, before the 11th number of the *Cicilia* appeared. The second passage, however, was not penned until after his death, when it was drawn up under the tyrannical, although never acknowledged, influence of Herr Weber's articles, and all that followed them. From an oversight, or perhaps a wish to be agreeable to the reader by allowing him to take his choice, room had been for the two passages to live together under the same roof, but with a considerable space between them, so that they should not clash. The house was exceedingly roomy.

These miserable explanations, with something of greater value, namely, the evidence of Schack, are grouped, as if accidentally, in the form of a farewell to the reader, around a thing placed at the very end of the book and resembling a kind of æsthetical analysis of the *Requiem*. But what an analysis! It is so remarkable that I will here give you a specimen.

"All the pieces of the *Requiem* are fugued phrases."

This is true of half at most, and scarcely that.

"A sombre earnestness and gloomy melancholy are its principal characteristics."

Certainly, but not the only ones, as is proved by some of the

finest pieces; for instance, the "Recordare" in which sombre earnestness and gloomy melancholy are no more to be found than in the "Benedictus" and "Sanctus."

"The passage: 'Rex tremende Majestatis' is unique of its kind."

Nothing more.

"The same holds good of the 'Recordare.'"

This, too, is all that is said about the "Recordare."

"The mourning chorus of the 'Lacrymosa' presents the most coy imitation of anxious stillness, interrupted by sobbing and groaning. The crying key, G minor, (♯) conduces in no trifling measure to the completion of this beautiful picture."

This is all, and, in fact, even this is too much. The key should not have been mentioned, as it is that of D minor and not of G minor. But it strikes me that this is quite sufficient.

With regard to the genuineness, we read in the same analysis that:

"Fate spun out the thread of Mozart's life at the 'Sanctus.'"

This is a specimen of the Classical style, although Fate is deprived of the indispensable epithet of *merciless*. In another passage it is cursorily remarked that: "Stüssmayer completed the *Requiem*," but the reader would search in vain through the thousand pages of the book for a single word more upon this head.

(To be continued.)

SKETCHES OF ENGLISH ARTISTS.

NO. IV.

HENRY BISHOP.

HENRY ROWLEY BISHOP was born in London. We have not ascertained the date of his birth, but, from the fact that previous to 1809 he had written two ballets for the King's Theatre (Italian Opera-house), and that in the same year he produced his first opera at Drury Lane, we cannot place the period when he was born later than 1788 or 1789. At a very early age Henry Bishop exhibited a remarkable precocity and a great liking for music. He was placed under the Italian master, Francesco Bianchi, from whom he received the principal part of his musical education, and from whom he imbibed, it may be supposed, that leaning to the Italian school which declared itself subsequently in several of his most important works, but could not altogether conceal his instincts and the turn of his genius, which were, unmistakably, true downright English. Young Bishop had the advantages of a superior general education. He learned all that may be learned at a public school, and made great proficiency in the acquirement of the languages, living and dead. His musical career dates from his fifteenth year, when he commenced writing and adapting for the theatres. This is an unusual age, more particularly in this country, at which to begin authorship; and the reception of Henry Bishop by the manager as composer or adapter for the theatre demonstrates very satisfactorily that the boy's abilities and knowledge must have been then recognised as available for dramatic purposes—no mean argument in favour of their excellence, be it remembered, at a period of his life when other boys are about to enter upon their studies. We should like to learn how many youths in the Royal Academy of Music, at fifteen years of age, could be entrusted—granting their capacity—with the composition of a ballet, or the adaptation of music to an opera.

Henry Bishop produced his first opera, *The Circassian Bride*, on the 23rd of February, 1809, at Drury Lane Theatre. It was very favourably received, and promised to have a successful run. Its chance, however, was cut short by the

* Herr Rochlitz is my authority for this fact, of which he was an eye-witness.

burning of the theatre the night following, when the score was destroyed. Shortly afterwards young Bishop was engaged by the proprietors of Covent Garden as composer and musical director, and held the post to the year 1820. It was during this period that he wrote his most celebrated operas and single pieces, having for his interpreters, Miss Stephens, Mrs. Wood, Miss Paton, Mad. Vestris, Miss M. Tree, Miss Inverarity, Miss Byrne, Miss Love, and Miss Foote; Messrs. Braham, Sinclair, Pearman, Incledon, and many others less renowned, which have escaped our recollection.

In 1820, when his fame was at its fullest, Henry Bishop paid a visit to Dublin, and was presented by the Lord Mayor and Aldermen with the freedom of the city. Sir John Stevenson, the well known musician—composer of "Mary, I believed thee true," and, "Oh! then, dearest Ellen, I'll love thee no more," two ballads worthy of immortality—the coadjutor of Tom Moore in the earlier numbers of the Irish Melodies, being sometime dead, Henry Bishop undertook the arrangements of the national airs which Moore selected for his future numbers, and, though no Irishman, and not intimately versed in the nature and requirements of the pure Gaelic and Celtic tunes, was no less eminently successful than his Hibernian predecessor.

On the return of Henry Bishop to London from Ireland, we find him conducting and managing the oratorios, then annually given at Covent Garden and Drury Lane theatres. As yet Exeter Hall had no musical existence. When the Philharmonic Society was first established he became one of its members, and was occasionally—according as it suited the views of the *clique*, which has always ruled the destinies of that institution—elected a director and conductor. Shortly after the foundation of the Royal Academy of Music, Henry Bishop was appointed one of the Professors of Harmony and Composition. In 1839 he took his degree of Bachelor of Music, at Oxford.

In 1839, a highly flattering compliment was paid to Henry Bishop, by the musical societies of Manchester. A concert was given, at which two hundred persons rendered their gratuitous assistance, the programme being made up entirely of Bishop's works. The performance took place in the theatre, in the presence of an audience of more than two thousand persons.

In addition to the appointments mentioned above, Henry Bishop continued to hold, up to their final close in 1848, the post of conductor of Her Majesty's Concerts of Ancient Music, the directors of which were, at various times, the King of Hanover, His Royal Highness Prince Albert, His Royal Highness the Duke of Cambridge, the Duke of Wellington, the Archbishop of York, Earl Howe, Earl Cawdor, and the Earl of Westmoreland. He was presented by Prince Albert with a magnificent piece of plate, in token of His Royal Highness's approbation of his general conduct during the time of his holding office.

In 1842, Her Majesty was pleased to confer the honour of knighthood on Mr. Bishop. In an abstract of Mr. Bishop's life, published some few years ago in the *Illustrated London News*, it is stated that "the knighting Mr. Bishop was the only instance of that distinction having been conferred by the British Sovereign on one of the musical profession." Surely, if we mistake not, Sir George Smart was knighted by William the Fourth; and Sir John Stevenson, if he was not knighted by the Sovereign, the honour was at least conferred on him by the Sovereign's representative—the Lord Lieutenant of Ireland.

In 1843, Sir Henry Bishop officiated as conductor at the Edinburgh Festival, given on the opening of the new Music Hall. He was at that time Professor of Music to the University,

under the will of General Reid, but did not retain his appointment more than a few years.

When the Great Exhibition of all Nations was established, Sir Henry Bishop was selected as chairman of the local committee for the class comprising musical instruments, and was afterwards chosen chairman and reporter of the jury for awarding prizes. In 1848, Sir Henry Bishop was appointed Professor of Music at the University of Oxford, which university, in last June, further confirmed its high estimate of the composer's talents by conferring on him, by a vote of convocation, the degree of Doctor of Music.

Later, at the inauguration of St. George's Hall, Liverpool, Sir Henry Bishop officiated as conductor of the whole music.

The following is a complete list of the works of Sir Henry Bishop, with the different theatres at which they were produced, and their dates of production:—

KING'S THEATRE.—*Tamerlan et Bajazet*, ballet; and *Narcisse et les Graces*, ballet, in 1806; and *Mora's Love*, ballet, in June 1809.

LYCEUM.—*The Maniac*, opera, in March, 1810.

COVENT GARDEN THEATRE.—*Knight of Snowdon*, February, 1811; *Virgin of the Sun*, in January; the *Ethiop*, in October; the *Lord of the Manor* (additional music), October; and the *Renegade*, in December, 1812. In 1813, *Haroun Alraschid*, in January; the *Brazen Bust*, May; *Harry le Roy*, July; the *Miller and his Men*, October; and *For England Ho*, in December. In 1814, the *Farmer's Wife and Wandering Boys*, in February; *Sadak and Kalasrade*, in April; the *Grand Alliance*, in June; *Doctor Sangrado*, and *Forest of Bondy*, in September; the *Maid of the Mill*, in October; and *John of Paris*, in November. In 1815, *Brother and Sister*, in February; the *Noble Outlaw*, in April; *Telemachus*, in June; *Maggie, or the Maid*, in September; *John du Bart*, in October; *Cymon and Comus*, in November. In 1816, *Midsummer Night's Dream*, in January; *Guy Mannering*, in March; *Who Wants a Wife*, April; *Royal Nuptials* and the *Slave*, November. In 1817, *Humorous Lieutenant* and the *Libertine*, in January; the *Heir of Veroni*, in February; the *Duke of Savoy*, in September; and the *Father and his Children*, in October. In 1818, *Burgomaster of Saardam*, *Zuma*, and the *Illustrious Traveller*; in February, December and May; *Operatic piece*, in May; and *Barber of Seville*, in October. In 1819, the *Marriage of Figaro*, March; *Fortunatus*, the *Heart of Mid-Lothian*, and *A Rowland for an Oliver*, in April; *Swedish Patriotism*, in May; the *Gnome King*, in October; and the *Comedy of Errors*, in December. In 1820, the *Antiquary*; and *Battle of Bothwell Brig*, in January; *Henri Quatre* and *Twelfth Night*, in April. In 1821, *Don John* and *Two Gentlemen of Verona*, in April. In 1822 *Montrose*, in February; the *Law of Java*, in May; and *Maid Marian*, in December. In 1823, *Clari*, in May; the *Beacon of Liberty*, in October; and *Cortez*, in November. In 1824, *Native Land*, in February; and *Charles II.* and *As You Like It*, in December. In 1829, *Yelva*; or, the *Orphan of Russia*, in February; *Home, sweet Home*, in March; and the *Night before the Wedding*, in November. In 1830, *Ninetta*, in February. In 1831, the *Romance of a Day*, in February. In 1834, *Manfred*; and in February, 1840, the *Fortunate Isles*.

DRURY LANE THEATRE.—*Caractacus*, ballet, March, 1806; and *Love in a Tub*, ballet, in November. In June, 1808, the *Mysterious Bride* (composed and selected). In February, 1809, the *Circassian Bride* (first opera). In 1825, the *Fall of Algiers*, *Faustus*, *William Tell*, *Masaniello*, and *Coronation of Charles X.* In 1826, *Aladdin*, in April, and the *Knights of the Cross*. In 1827, the *Englishman in India*, January. In 1828, *Edward the Black Prince* and *Don Pedro*. In May, 1830, *Hofer*. In March, 1832, the *Alchymist*, and the *Demon*, adapted from Spohr and Meyerbeer; in May, the *Tyrolese Peasant*; the *Doom Kiss*, in October, and *Don Giovanni*, from Mozart. In 1833, the *Somnambula*, adapted from Bellini, and the *Maid of Cashmere* and *The Love Charm*, from Auber. In 1835, the *Maid of Palaiseau* and *Guillaume Tell*, adapted from Rossini.

THE HAYMARKET.—The *Vintagers*, in August, 1809. In July, 1827, the *Rencontre*. In June, 1834, *Rural Felicity*.
VAUXHALL.—In June, 1830, *Under the Oak*; and in July, *William and Adelaide*. In June, 1832, the *Magic Fan*, the *Sedan Chair*, and the *Bottle of Champagne*.

We believe the last work upon which the talents of Sir Henry Bishop were employed was the arrangement of Old English Airs, published in the *Illustrated London News*, and commenced in 1851.

Sir Henry Bishop's music is not confined to England. Its grace and its spontaneous melody have made it a home wherever music is heard. It is no less the admiration of the grave musician than of the amateur. The composer may indeed be styled, the National Minstrel, *par excellence*. In an article of this nature, it cannot be expected that we should enter at length into the merits and peculiarities of Sir Henry Bishop's music. Its prevailing characters are—tunefulness, simple, natural, free, and genuine English, and a gracefulness not to be surpassed, combined with great readiness and clearness in the instrumentation. As a melodist Sir Henry Bishop has especially distinguished himself among musicians, and, while music lives, such songs as "Bid me discourse," "Should he upbraid," "By the simplicity of Venus' Doves," "Tell me, my Heart," "The Pilgrim of Love," the duets, "As it fell upon a Day," "Orpheus," "On a Day," and others; and the glees, "The Chough and Crow," "Mynheer Van Dunck," "Blow, gentle Gales," "When Winds whistle cold," "When the Wind blows," and numerous more, cannot well die. Some of Sir Henry Bishop's most charming and effective pieces may be found in the incidental music written to Shakspeare's plays. Who that has heard can ever forget the elegance and flow of melody so conspicuous in the music to the *Comedy of Errors*, *Twelfth Night*, and *The Two Gentlemen of Verona*?

The prevailing taste for works of the French and Italian school has proved fatal to the simple ballad opera, in which Sir Henry Bishop's talents were mostly employed; but the composer, in his Glees, his Rounds, and many of his isolated pieces, may lay claims to a fairer and more enduring reputation than many can hope to obtain, whose compositions are more elaborate and of more pretension, and whose names are at present uttered with a louder and more protracted sound.

THE CELEBRATED BAND of the Corps de Guides of Paris will visit London in October, to give two Concerts for the benefit of the wives and families of the soldiers in the East. The band consists of 110 wind instruments, under the direction of M. Mohr.

SURREY THEATRE.—The operatic season will terminate to-night, but Miss Romer will not take final leave of her visitors and friends until Monday, when a "grand extra performance" will be given, on which occasion, we trust, that the Transpontians will give their fair and popular favourite a "bumper at parting." We have not heard whether the fair lessee will renew her lease.

DUBLIN.—On Saturday, the 16th inst., Verdi's opera of *Ernani* was given, and on the following Monday Madlle. Crivelli took her benefit in the part of *Norma*. Her success was, as usual, immense, and no description can give an adequate idea of the enthusiasm of the Dublin admirers. On Tuesday, Sept. 19, Signor Tamberlik took his benefit in *Otello*, the part of Desdemona being filled by Madlle. Crivelli. We have had no details of this, the last performance of the Italian company in Dublin, and must consequently reserve any further remarks until next week. From all accounts the speculation has been a most successful one, both as regards the artistes and manager.

MADemoiselle RACHEL.

"In the course of October, 1848, I occupied a very large ground floor with a garden in the Rue Taitbout. I was persuaded to give a ball to the former members of my company at the Opera. At this *fête* of artists, Mesdames Taglioni, Falcon, Elsler, and Dumilâtre, met Mesdemoiselles Mars, Rose Dupuis, and Dupont. A clever friend of mine, an assiduous frequenter of the green-room of the Théâtre-Français, undertook to invite, in my name, Mdle. Rachel, with M. Samson her professor, and Mad. Félix her mother. The young tragic actress, who, if we may believe the report, stepped on this occasion for the first time into a drawing-room, excited the most sympathetic surprise on her entrance. She was dressed in white; without a jewel, without even a flower. In society and at home the magic countenance of Mdle. Rachel is exchanged for the most graceful and good-natured physiognomy in the world. Hermione was a model of tact, wit, and good breeding; Hermione did not dance.

"Shortly after this, the only subject to be met with in the papers, both large and small, was the luminous and charming star that was casting floods of light upon the grey cold sky of Tragedy and the Théâtre-Français. Merle and Jules Janin, by their warm praises, ennobled Mad. Rachel's young talent. People strove with each other in surrounding the new artist with the most romantic interest, by narrating the misery, the privations, and the wandering life of her childhood and early youth. The arts, too, did all in their power to illustrate this favourite of the Muses, and nothing was to be seen but lithographs, pictures, and statuettes of Rachel.

"The possessors of great names and great fortunes are rather pleased with playing the part of Mecænases to young celebrities. It was the fashion, and accounted a great piece of *luxe*, to have the savage Hermione in one's saloons. She speedily numbered among her friends, who loaded her with marks of tenderness, and presents, the greatest personages of Spain, then in Paris: the Duchess de Berwick et d'Albe, the beautiful Marquise d'Alcanicès, the Princesse d'Anglona, the Countess de Torenio and her sister, Madlle. Incarnacion, M. de Roca de Togares, at present Marquis de Molins, and Ex-Minister of the Navy in Spain, the Marquis de Los Llanos, Count de la Vega del Pozo, etc., etc. The Noailles family received her in the morning. The Duke de Noailles, at present a Member of the French Academy, became her assiduous councillor, frequently passing whole evenings with her alone, in literary conversation and paternal intimacy.

"The Countess Duchâtel was as madly attached to the seductive child of Melpomene as her grandfather had formerly been to Mdle. Duchesnois. She made her take her place as frequently as possible at her table, or near her in her drawing-room, while Count Duchâtel, the minister, gave the young *pensionnaire* of the Théâtre-Français a rich and coquettish library, the shelves of which supported only our classical *chefs-d'œuvre*, and books of morality.

"There was never a meeting or literary *fête* at the Abbaye-aux-Bois, at Mad. Récamier's, without Mdle. Rachel, who succeeded in pleasing and enchanting people, even when near the distinguished woman who, without fortune and no longer possessing the charms of youth, was able to preserve her illustrious friends, and who collected in a room in a convent the polite society of her time, to speak of works of wit or hear a chapter of the *Mémoires d'Outre-Tombe*, written the evening before. The actress astonished and delighted the little literary church of the Abbaye-aux-Bois by her airs of chastity and mystic purity.

"At one of the literary *matinées*, which were of frequent occurrence at the Abbaye-aux-Bois, Mdle. Rachel had been requested by Mad. Récamier to recite for M. de Chateaubriand, one or two scenes of the character of Pauline in *Polyeucte*.

"Mon epoux, en mourant, m'a laissé ses lumières!
 'Son sang, dont tes bourreaux viennent de me couvrir,
 'M'a dessillé les yeux, et me les vient d'ouvrir:
 'Je VOIS, je SAIS, je CROIS!"

"The scene was interrupted by an unexpected visit; the Archbishop of * * * was announced.

"Monseigneur," said Madame Récamier, slightly embarrassed, "allow me to introduce to you Madlle. Rachel," who was just engaged in a scene of Pauline, from *Polyeucte*, which she had kindly consented to recite for us."

"I should greatly deplore interrupting the fine verses of Corneille," replied the new-comer.

"From scruples of delicacy, however, Mdlle. Rachel would not proceed with the part of Pauline before the prelate. She was unwilling to exclaim, like a Christian convert. 'Je vois, je sais, je crois;' and thus be guilty of a falsehood before a Minister of the Roman Catholic Church.

"If you will allow me, Monseigneur," she said, with the most respectful good taste, "I will recite some verses from *Esther*," thus, thanks to the work written by Racine for the pupils of St.-Cyr, remaining faithful to the Jewish religion.

"When Mdlle. Rachel had concluded, the Archbishop complimented her in the warmest terms, adding:

"We, priests of the Lord, do not often enjoy the pleasure of meeting great artists. I shall, however, have enjoyed it twice in my life; I heard Mad. Malibran at Florence, and I shall be indebted to Mad. Récamier for having heard Madlle. Rachel. To recite fine verses so beautifully, it is necessary to experience all the sentiments they convey."

"Making the most charming curtsy, Mdlle. Rachel replied, with downcast eyes, but, at the same time, with assurance.

"Monseigneur, je crois!"

"In this unexpected posture of affairs, the young *tragédienne* display wit and propriety sufficient to entrance an archbishop.

"Her appearance used to create a sensation in all public places. Whenever she attended the sittings of the Chamber of Deputies, which she often did, like some great lady who took an interest in politics, the eyes of every one in that assembly of sages were attracted to her, the attention of the auditory being even diverted from the illustrious orators whom she came to hear and study.

"How much intelligence and good taste were requisite for her to bear with propriety this sudden change from the most obscure misery to all the intoxicating pleasures of success—to the happy position of the spoilt child of Fortune, of the fashionable world, and the public! The same persons who, at a later period, exaggerated her foibles, and unsparingly accused her of unpardonable excesses, only perceived in her, at the dawn of her celebrity, a heart perfectly innocent of all the bad sentiments and violent passions which, it was said, she could so well portray, without experiencing. The success that Mademoiselle Rachel achieved in the saloons of the great, and the feelings of partiality, full of tenderness, which she inspired in distinguished women and men of intellect and acquirements, can only be explained by the fact of her possessing good and rare qualities, peculiar, I will not say to an actress, but to a young girl, clever, amiable, and always mistress of herself. In this study of Madlle. Rachel, I shall therefore, have to seek for and appreciate all the coquettish secrets of the seductive woman as well as all those of the artist of talent. Let us first study the tragic actress.

"Although still very young, Madlle. Rachel was an old artist when she went to the Théâtre-Français. She first entered Choron's school, for the purpose of studying music. Her intelligence attracted the master's attention.

"What is your name, my dear?" asked Choron, whose school of religious music was subsidised by the State under the Restoration.

"Elizabeth Rachel."

"The name of Elizabeth would not sound very well in the midst of our pious Christian exercises. You must call yourself Eliza."

"Already, at her early age, the future tragedian possessed a contralto.

"You will not find parts fitted for your voice anywhere but in the Italian scores, I am afraid, my dear," said Choron.

"An actor who had retired from the Théâtre-Français, where he had never shone very brilliantly, kept a school of declama-

tion, and took Madlle. Rachel as a pupil at a very early age. He used to call her 'his little *diablesse*.'

"Immediately previous to their *débuts*, the pupils of the Conservatory and of the various private schools like to play before a certain public, with dresses and scenery, the parts they have selected; they call this: '*monter une partie*.' The other parts are confided to fellow-students who, however, if they insist upon it, receive for their services the moderate recompense of two francs. In her poverty, Madlle. Rachel was always ready to lend her assistance in these performances, which were of very frequent occurrence, and for two francs on each occasion she used to play, with confidence and spirit, male or female characters, young lovers, soubrettes, or grand priests. Like Adrienne Lecouvreur, she became used to the boards from a very early age. If I am correctly informed, she was engaged, and even created a *furor*, at the Théâtre-Molière, under the name of 'the little Eliza.' M. Poirson, who put up *La Vendéenne* at the Théâtre du Gynase for her *débuts*, said, in his turn:

"This name of Eliza would not look very well in the bills; have you not got another?"

"My name is Elizabeth Rachel."

"Ah, that will do! Rachel! that is a name which it is easy to recollect, and does not belong to everybody. In future, call yourself Rachel. The choice of a name has much more to do with success on the stage than people think."

"Soon afterwards, he advised her to enter upon a course of serious study, and prophesied that she would achieve great triumphs in tragedy. The young artist immediately placed herself under the exclusive direction of M. Samson, professor at the Conservatory and *sociétaire* of the Théâtre-Français. Both tragic and comic actresses have invariably sought or accepted lessons and advice from some dramatic or literary celebrity.

"For my own part, I am certain that the knowledge and experience of M. Samson opened a wide field of resources for the talent of Mdlle. Rachel; she did not play a single character without rehearsing it before him; but, while acknowledging of what great use M. Samson might have been to the young tragedian, we must at the same time say, that only one Rachel ever issued from the classes of the eminent professor.

"Are the grand qualities of the Hermione of 1838, which I will here analyse, the fruit of art and study, or the fortunate result of natural gifts, inspiration, and superior intelligence?"

"I can affirm, with certainty, that Mdlle. Rachel studies seriously her parts; in the first place, she copies them all out herself, she searches for and notes down the various effects of situation, and the lines tending to the delineation of the respective parts, afterwards composing and preparing, with all the nice gradations of light and shade, each character as a whole.

"M. Samson used then frequently to advise the adoption of effects that she had not prepared, delicate shades that she had neglected, and 'business' that she had omitted; he would comment upon her characters, give her the proper pitch, and point out to her their bearing and colour. The good advice of the master was never lost upon his ready and intelligent pupil.

"Nature has endowed Mdlle. Rachel with all the qualities necessary for finished execution. Her voice possesses volume and power, it is susceptible of extremely various inflections, and capable of expressing rage, without becoming screechy and loud. She has no defect of pronunciation, her lips and mouth being most admirably formed for a beautiful and perfect articulation. Between the end of her delicately shaped and charming little ear and the swell of her shoulder, the distance is most harmonious, imparting to all the movements of her head elegance and dignity. Her figure is slim and supple, and a little above the middle size. It has been remarked that, after her *débuts*—after, in fact, her existence became a happy one, Mdlle. Rachel grew a great deal, even when she was more than twenty. Her feet and hands are finely articulated, and her carriage noble and proud. Her chest alone is poor and narrow. Look at Mdlle. Rachel in society, in the midst of young and even most elegant women; she stands out from them by the natural nobleness and dignity of her deportment—*Incessu patuit dea*. It would be impossible for her to make a movement, to fall into any position or attitude, which was ungraceful or awkward. She

drapes herself with marvellous art, and, on the stage, gives proof of an intelligent study of antique statuary.

"Her tragic physiognomy can express despair, hatred, pride, irony and disdain—that weapon which is as powerful in the theatrical as in the oratorical art.

"We are not here playing the part of a flatterer and courtier; we are discussing a question with equity and impartiality. We do not, therefore, fear to assert that, by the force of her art, fascination, and skill, Madlle. Rachel makes up for an important quality in which she is deficient. A greater amount of sensibility might fairly be required in some of her characters; she imbues her words, her looks, her gestures, with life in the expression of the violent passions, but her heart is less skilled in portraying tenderness and love. All her artistic talents frequently fail to render the sufferings of the soul. In Madlle. Rachel's tragic acting, the sufferings of the soul often become sufferings of the body; her utterance then becomes spasmodic; she makes pauses, and utters cries, while her actions are agitated and convulsive. It is thus that she represents antique grief and pagan grief. Everything that comes from the heart is said with greater profundity and simplicity; the voice alone is the passionate and sympathetic interpreter of the joys and the tortures of the soul. It was not without reason that people have said of more than one great tragic actress: 'She has tears in her voice.' Champmeslé, Adrienne Lecouvreur, and Duchesnois, possessed sensibility, and it was more especially by that electric action that they excited and moved the public. Madlle. Rachel astonishes, charms, and moves us, by a style of elocution which is not deficient in correct intentions or grandeur; in her studied speeches she excites hopes of a communicative sensibility, of a profound feeling of inward tenderness, but she often stops half way. After seizing on, and, as it were, holding the audience in a state of breathless suspense, she leaves them free from all illusion, and, if not cold, at least tranquil and serene. Her talent in such cases, captivates the intelligence without grasping the heart: it does not penetrate as far as that!

MISS STARRACH left London on Monday for Leipsic, to sing at the Philharmonic Concerts. She was engaged by Mr. Sterndale Bennett, and will remain away two months.

PRESENTATION TO HERR SCHALLEN.—A few days since the Band of the Sydenham Palace presented Herr Schallen with a bâton in silver. There were eighty subscribers, at five shillings; but, as two of them received their dismissal the day after the ceremony, ten shillings had to be refunded. But a testimonial is nothing without a feast. On the occasion alluded to, the eighty came to the determination of giving Herr Schallen a breakfast. A bargain was struck with the *restaurant* of the Palace at eighteenpence a head. Eighteenpence, however, was not enough. From some misunderstanding in the order, or from some extra calls, the breakfast bill was increased to six shillings per head; whereupon the eighty proved restive, and refused to pay. Latest accounts have not informed us whether they have paid.

THE ROYAL PANOPTICON re-opens on Monday night with a variety of entertainments, the principal of which will be the performances of Mr. Best on the organ. Mr. H. Distin's Flugel Horn Union is engaged for future services, and also a company of glee singers, whose names we shall publish by-and-bye.

ST. JAMES'S THEATRE.—This fashionable place of entertainment opens on Monday night, under the direction of Mrs. Seymour, with a dramatic company. The performances consist of two new pieces, a five-act drama, entitled *The King's Rival*, by Messrs. Tom Taylor and Charles Reade, and a farce called *My Friend the Mayor*, by Mr. Charles Selby. The *corps dramatique* includes some well-known names; among others, Messrs. George Vandenhoff, T. Mead, J. Stuart, and the popular actress, Miss Glyn.

THE VOCAL QUARTETT UNION, consisting of Miss Grace Alleyne, Miss Lizzy Stuart, Mr. George Tedder, Mr. Adlington Wallworth, with Herr Wilhelm Ganz as conductor, gave two concerts during the past week: one at Maidstone and the other at Rochester.

REVIEWS.

G. F. Händel's Oratorio, "ISRAEL IN EGYPT"—G. F. Händel's Oratorio, "JUDAS MACCABEUS"—G. F. Händel's Oratorio, "ALEXANDER'S FEAST"—G. F. Händel's Coronation Anthem, "ZADOK, THE PRIEST"—Mozart's "FIRST SERVICE." All edited by John Bishop. Robert Cocks and Co.

THESE are capital specimens of that small style of printing great works which is now becoming so justly popular. The first very remarkable point about them is their cheapness. *Israel in Egypt*, for instance, in complete vocal score, with pianoforte accompaniment, is here offered for the sum of four and sixpence! And we are bound to add that their cheapness is not attained by the sacrifice of any necessary quality which the size of the editions would permit. We have looked carefully through them without discovering any typographical errors, or, at least, none of consequence; the pianoforte part is cleverly adapted—perhaps, here and there, a trifle over-crowded with notes; the printing is very clear, and the paper is good. What more would people have?

"THE OLD HUNDREDTH PSALM," Transcribed for the Pianoforte by W. V. Wallace.—FANTASIA FOR THE PIANOFORTE, on "The Blue Bells of Scotland," by W. V. Wallace. (R. Cocks and Co.)

MR. WALLACE is one of those people who habitually do clever things. He has a ready wit at invention, great knowledge of the mechanical capabilities of his instrument, a happy vein of natural melody, and a good deal of skill in the manufacture of passages and such varieties of adornment as are necessary to deck it out withal. So it happens that, even in his lightest mood, Mr. Wallace's pianoforte penings are always pleasing and teachable; and among his more ambitious works we may count some of the best and most genial pieces of display in the whole circle of fashionable music for the instrument. But why, in the name of Martin Luther, take such a theme as the "Old Hundredth Psalm," Mr. Wallace? Would nothing serve for mincing up into demisemiquavers but this old fragment of Gothic melody, which, of all things in the world, people here associate with their church and their worship? Frankly, we dislike the notion so much, the whole thing seems such a jumble of the absurd and irreverend, that the technical cleverness manifested goes for nothing.

The second piece on our list is a very different affair. Whether or not the North Britons may bring forward, as another charge against us "Southrons," the knack we have of diversifying and "making much of" their national melodies, the habit of so doing is, we fear, too settled for change, even should Lord Eglintoun preside over a meeting specially called to condemn it. The theme, as all the world knows, is very pretty, and Mr. Wallace's dealing with it does it justice. The air is very tastefully arranged in its simple form, and followed by two sorts of variation, in which a great deal of effect for the instrument is combined with an extremely moderate demand on the skill of the performer. It is altogether a highly recommendable piece for young pupils, and will doubtless become popular.

"THE NUN'S PRAYER." Song, by Oberthur. (Boosey and Sons.)

THE poetical sentiment of this song—done into verse very prettily, by the way, by Mr. Desmond Ryan—may be gleaned from the title. It embodies the aspirations of a young lady who has embraced the Tractarian and very unnatural preference for convents and cropped hair and seclusion from society, to the store of sunshine and kindness and love, which the Creator has so bountifully given here to all those who know how to accept them.

The music, which pretends to nothing more than the proportions of a ballad, is flowing, pleasing, and expressive. We dislike, however, the six-bar sentence of the second part, which makes a diversity in the rhythm more startling than agreeable.

MR. CRAWFORD, the Scotch vocalist, has just returned from a tour through the provinces, and has already given his entertainment at Leighton Buzzard, Croydon, and Tunbridge Wells. Herr Wilhelm Ganz accompanied him as piano-forte player.

GLASGOW.—Our correspondent informs us that the committee of gentlemen who have provided such attractive musical entertainments for their fellow citizens the last two winters, are in negotiation with a London band for giving a series of concerts of classical music during the approaching season.

NOTICE.

It is requested that all letters and papers for the Editor, be addressed to the Editor of the Musical World, 28, Holles Street; and all business communications to the Publishers, at the same address.

TO CORRESPONDENTS.

TO ORGANISTS.—*The papers on the Panopticon Organ are published, in Nos. 28 and 32 of the present series. The article on the Leeds Organ will be found in No. 30; and the Review of the Organ at St. George's Hall in Nos. 34, 35, and 37.*

MR. J. R. TUTTON is entreated to set his mind at ease. We have put ourselves in communication with the writer of the letter signed "ANOTHER HATER OF HUMBURG," and have his assurance that he is not even personally known to Mr. Tutton.

IL FLAUTO MAGICO.—*Correspondent's last communication has been mislaid. If he would please to write again, his request shall be complied with.*

THE MUSICAL WORLD.

LONDON, SATURDAY, SEPTEMBER 30TH, 1854.

THE Norwich Festival and the opening of St. George's Hall at Liverpool have both proved failures in a monetary point of view. The cause of the unsuccess of the latter has been variously ascribed to the ill-management of the Committee and Corporation of the town, to the apathy of the people, and to the large sums paid to the principal artists—vocalists, of course. Whatever difference of opinion may exist as to the falling off from general expectation in the case of the inauguration of the new temple at Liverpool, universal agreement holds that the charities of the Norfolk and Norwich Festival have suffered vitally from the exorbitant terms paid to the singers. Let us not be thought invidious, if we are compelled to give names. We attach no blame whatever to artists in their endeavours to obtain what they can for their services—especially as no one knows his own capabilities, or deficiencies; we only condemn those in authority who proffer more than the charities can afford; and maintain, that sooner than the surplus money should be handed over to a few principal singers, it were better there were no charity-meetings at all. The fault lies in the directors, who do not at once discountenance the system of paying extravagant prices for their leading artists—having so many of them—except in very rare instances, when high terms may be allowed to become an economy rather than an extravagance;—but singers like Malibran and Jenny Lind are not of every-day occurrence.

At the Norwich Festival just past, Madame Clara Novello and Madame Bosio were each paid £300, and Signor Lablache, Gardoni, and Belletti, £150 each, making £1050 for the five. True, Malibran at the Manchester Festival—where, swan-like, she died singing—was to have obtained for her single services £1000; but her immense reputation had brought crowds of people from the remotest parts of England, Ireland, and Scotland; and, arguing from the company she attracted to the Festival—if it be an honest axiom that a person is worth what he brings—she was literally underpaid. Jenny Lind also received enormous sums for singing at concerts and festivals, but she was always double-worth

the money given to her, and no one found fault with her terms, which seemed apparently so preposterous. The question is not whether one artist is superior or inferior to another, but whether the *prestige* or attractive force is greater or less. There is not a doubt but the attraction of Malibran or Jenny Lind would have been at least—without disparagement—double that of the five artists above named; therefore, if the services of the five in the aggregate are to be estimated at £1050, those of Malibran or Jenny Lind should be taken separately at £2100. But at the Norwich Festival there were other celebrated vocalists to pay—to wit, Mr. Sims Reeves and Madame Castellan. We have not ascertained what the lady received—£200, we believe—but Mr. Sims Reeves was extremely modest in his demands, in consequence of the Festival being devoted to charitable purposes, only asking one hundred pounds. If Mr. Sims Reeves receives one hundred pounds for a certain performance, we need scarcely, we presume, point out to the reader, that one hundred and fifty pounds to Signor Gardoni or Signor Belletti for a like performance is extravagant. We shall refrain from saying more on this head. It speaks for itself, and requires no comment. At the last Festival in Norwich, in 1852, the charities were handed over five hundred pounds for the Festival Fund by the committee. This year the charities have received so little that the directors are absolutely ashamed to publish the sum. The fifteen, or sixteen hundred pounds paid to the first singers, have swallowed up all the surpluses. The directors of Festivals purporting to be devoted to the ends and objects of charity, have, we think, received a lesson by which they will not fail to profit. Let those celebrated artists, who stick out for exorbitant terms, be informed, that "stars" are of less importance in an oratorio or a miscellaneous concert than in a dramatic representation; and that, let it be mildly hinted to them, without violence, a *prima donna* like Miss Louisa Pyne, at one hundred pounds, may sufficiently make amends for the absence of a *prima donna* like Madame Bosio at three hundred; and that a tenor like Herr Reichart, at fifty pounds, justly and satisfactorily may supply the place of a tenor like Signor Gardoni at one hundred and fifty—three to one being rather more than the market odds. Be it borne in mind that throughout this notice we are not drawing invidious comparisons, and are offering no opinion as to individual merits or capabilities.

A second grand mistake made by the directors of the Norwich Festival was in the engagement of three "superfine" *prima donnas*, two of whom were in each other's way. If Mad. Bosio was engaged, why Mad. Castellan? If Mad. Castellan, why Mad. Bosio? Mrs. Weiss—an excellent *comprimaria*, and, by the way, a most improving singer—was ready to do adjutant's duty to either colonel when necessary. Had Mad. Clara Novello been reserved for the oratorios, and Mad. Bosio for the evening concerts, both concerts and oratorios would have been benefitted. As it was, both concerts and oratorios suffered, and Mad. Clara Novello and Mad. Bosio were occasionally out of their element. So much for the Norfolk and Norwich Festival of the year 1854, and its grievances, which we hope to see redressed and compensated in 1857, when, as we are confidently assured, Messrs. Roger Kerrison and G. E. Simpson, the honorary and most honourable secretaries, are determined to suggest, and, if possible, carry out a very different line of policy in the financial arrangements to that prosecuted in the current year. They have but to say "No," and success is certain.

A GREAT deal has been said by musical men about the supposed want of the necessary acoustic qualities, for concert purposes, of the St. George's Hall, at Liverpool; and we find at least quite as much grumbling on the part of architects about what they are pleased to term the "ruinous effect" on the building produced by the introduction of an organ and orchestra. The musical growl we dismiss at once; feeling tolerably satisfied that when the hall contains an audience sufficiently numerous to fill it—which, unfortunately, it did not on any one of the "grand" performances of the late Festival—the reverberation, now so much complained of, will not be found far in excess of that agreeable amount which small rooms invariably want. The complaint of the architects, however, is altogether a different matter. It is evidently a small outbreak, on the part of this class of artists, of that zeal to make everything bend to their own exaltation, which has already rendered good music nearly impossible in modern churches, and will, if suffered to proceed, do as much for all new concert-rooms. We shall, therefore, take occasion briefly to examine the grounds of this dissatisfaction with the presence of an orchestra and organ in St. George's Hall.

We are told, with no little flourish, both publicly and privately, that the most superb interior in Europe has been spoiled. It is conclusively shewn that the architect's intention has been entirely frustrated. His design was to exhibit a prodigiously grand vista, embracing not only the dimensions of the hall itself, but the additional length of the law courts, which occupy each end of the building. The placing of an orchestra and organ at one extremity of the central hall has, it seems, cut off a large portion of this optical length; and so architectural propriety is violated, and the memory of the architect is insulted. We know, from a variety of sources, that the late Mr. Elmes—to whose genius the Liverpool people stand indebted for this superb structure—always warmly opposed the placing of an organ and orchestra in his great hall; and in the *Builder*, of the 16th instant, we find his wishes on this point in print. In a letter addressed to a brother architect in the year 1846, there occurs the following passage:—

"I hope when you 'contemplated the finished structure,' that there was no organ at the end, but that you stood on the judge's platform in one court, your eye glancing along the ranges of ruddy columns on either side, in all the richness and strong colour of a foreground; then reposing for an instant on the lofty arched opening communicating with the hall, whose broad and richly coffered soffit throws a shadow upon the grey columns beneath, and forms the middle distance,—it pierces the atmosphere of the great hall, passes the corresponding opening into the other court, without distinguishing a particle of detail from the great distance, and finally rests upon the judge's throne in the other court. Such, my dear friend, is a faint expression of what I hope and trust some day we may see together."

From this, there can be no doubt as to what was Mr. Elmes's intention, and there can be as little that, by the cumbrous furniture necessary for a festival performance, this intention has been entirely frustrated. The question simply is, how far either *esprit de corps* or a right notion of the facts justifies the existing architectural condemnation of the arrangement as it now appears? What business has an architect, who is commissioned to design a room specially intended for musical performances, so to prepare his plans that the necessary apparatus for concert purposes cannot be introduced without destroying the proportions of his structure? And what possible ground of complaint can

exist, if means are adopted by which alone the room can be adapted to the sole use originally contemplated for it? It is a fundamental principle of all art, that fitness for an intended use is the first excellence in design. It is the same of everything—of a church, a house, a piece of furniture, a hat, a boot-jack. If a thing, whatever it be, of which exterior appearance is any feature, cannot be put to its express use, without damage to its other qualities, the fault is in the structure of the thing itself, and not in the nature of its application.

Lest there should be any doubt of the original object of the St. George's Hall, we refer our readers to the history of the whole matter, often printed and now well known. They will find that, because festival performances were forbidden in St. Peter's Church, an attempt was made to accumulate, by subscription, the funds necessary for building a suitable room for the purpose; and that, at length, the Corporation were induced to take the matter into their own hands, and resolved to incorporate this projected *music hall* with the buildings necessary for the legal and municipal business of the town. Thus much is proof that a *music room*, and nothing but a music room, was contemplated. And besides this, it appears impossible that a room of such dimensions could have been projected with any other than a musical use in view. It could not have been meant as a mere sight for travellers, nor as a parade-ground for barristers, clients, aldermen, beadles, and the like. It was to be the Liverpool Festival Hall and nothing else. To this end the architect was, unquestionably, instructed; but he, unfortunately, committed the error of permitting the abstract beauty of his design to swamp all thought of its purpose. He has succeeded in creating one of the most beautiful rooms in existence, but appears studiously to have shut his eyes to the fact that an orchestra and organ were indispensable attributes of the purpose towards which he was specially instructed. In due time the room was finished, the first festival within its walls approached, and the organ and orchestra, positively necessary for this purpose, were erected;—all this must necessarily have been foreseen; and yet we find people complaining that the architect's design has suffered by appropriation to the only purpose it ever could, or was intended to, serve!

In many respects, we think, the Liverpool people much more ill-used than their architect. In an art-point of view, they have paid a vast sum of money for a building which they cannot apply to its intended use without the charge of desecrating it, while, as a purely practical matter, the Festival committees will, on every occasion, have to suffer a heavy expense in the erection and dismantling of an orchestra which should have been permanently provided for their service. The organ, to be sure, could not be treated in this extempore fashion. It had, obviously, to be constituted a "fixture" in the building; so, as a compromise with architectural beauty, it stands perched up in a gallery of its own, looking as though it belonged to nothing, and would never have anything to do.

As a question of abstract beauty, St. George's Hall unquestionably claims the warmest admiration; as a room fitted for musical performances, it is, undoubtedly, a failure. Though firmly convinced of the necessity of its presence, we admit the organ to be a "dis-sight" to the building; yet we, as freely, maintain the fault to be in the architect's design, and not in the inevitable position of the instrument.

MUSIC AT BRIGHTON.

(From a Correspondent.)

It is long since so much excitement has been created in Brighton by any musical event as by the performance which took place last night in the Town Hall, under the name of "Mr. Benedict's Grand Evening Concert." The programme was altogether one of unusual interest for a miscellaneous selection without orchestra; but the great feature of attraction was Madlle. Sophie Cruvelli, who sang for the first time before a Brighton audience, and made an impression not likely to be soon forgotten. The hall, which can accommodate a very large audience, was completely crammed by a fashionable and brilliant company; and the concert passed off with immense *éclat* from first to last. After a trio from *Beatrice di Tenda*, very well given by Mdlle. Albini, Mad. Marietta Albini (under the name of Mad. Vellani), and Signor Pavesi, followed by "La calunnia," rendered with intelligence by Signor Fortini, Madlle. Cruvelli appeared and was received with distinguished favour. She sang the well-known "Ernani involami" in the most brilliant style, and was enthusiastically encored—in response to which she repeated the last movement with increased effect, and to the great delight of the audience, whose good opinion she had already won by this her first attempt to please them. The slow movement of "Casta Diva," her next performance, was still more exquisite, and showed that Madlle. Cruvelli was quite as much at home in the music of expression as in the pure *bravura* school. She was encored and again recalled after this; but declined to repeat it. The most perfect effort of all, however, was her last—the *romanza* from *Otello*, "Assisa a piè d'un salice," a melody where Rossini has equalled Mozart himself in tenderness. We have heard nothing more touchingly beautiful than the manner in which this, and the prayer that succeeds it in the opera, were sung—we may almost say breathed—by Madlle. Cruvelli. It was the perfection of sentiment, unstudied and deep at the same time—all indeed that was most expressive without a tinge of exaggeration. The audience were enraptured, and recalled her with acclamations; the *preghiera* was repeated, and at the end of this Madlle. Cruvelli was once more compelled to come forward. A greater success has never been obtained, nor one more richly merited. Besides her solos, Madlle. Cruvelli joined Signors Pavesi and Belletti in the trio from *Ernani* ("Sologo erranti"), and Signor Belletti in "Crudel perche."

Sig. Belletti produced a great effect by his very spirited execution of "Rage, thou angry storm," one of Mr. Benedict's best operatic songs; and also in Handel's "O ruddier than the cherry," which he has been singing very frequently of late. Sig. Pavesi gave a sensible reading of "Una furtiva lagrima;" and Mdlle. Albini proved herself possessed of a voice of agreeable quality and considerable vocal acquirement in the romance from *Maria di Rohan*, "Havvi un Dio." A duet from *Semiramide*, by Mdlle. Albini and Mad. Vellani; Rossini's "I Marinari," by Signors Pavesi and Belletti; and the *preghiera* from *Mosè in Egitto*, by all the singers, completed the vocal selection. There was also some excellent pianoforte playing. Mr. Osborne's brilliant duet on the *Huguenots*, for two pianofortes, was famously executed by Mr. Benedict and Herr Kuhe; and Mr. Benedict performed two graceful solo compositions of his own—"Nocturne" and "Mignonette"—in a masterly manner. Both were warmly applauded, which was also the case with two very interesting movements (*andante* and *intermezzo*) from a MS. sonata of Mr. Benedict, for violin and piano, which were played to perfection by the composer and Mr. Oury. Mr. Benedict accompanied Mdlle. Cruvelli in her songs; and the rest of the conductor's duties devolved upon Sig. Li Calsi, who acquitted himself with ability. The concert gave universal satisfaction; and the *début* of Mdlle. Sophie Cruvelli in Brighton was pronounced a triumph, without one dissentient voice.

Mr. and Mrs. SIMS REEVES are at present at Brighton. On Monday they start for a provincial tour of a week in Lincolnshire.

PROVINCIAL.

BIRMINGHAM.—(From a Correspondent.) On Thursday evening, the 21st inst., the Birmingham Festival Choral Society gave an excellent performance of Mendelssohn's *Elijah* in the Town Hall, which was crowded in every part. The principal vocalists were Mrs. Sunderland, Mrs. Paget (Royal Academy of Music), Mr. Perring, and Mr. Thomas. Mr. Stimpson, presided at the organ. Mr. Surman, from Exeter Hall, conducted.

BIRMINGHAM.—We have received a lengthy account of a concert which took place in the Town-Hall, Birmingham, on Wednesday night. The programme, however, being nearly the same as that of another concert, also reported this week, it would be superfluous to publish it in *extenso*, or even abridged. The writer is in ecstasies with Madlle. Sophie Cruvelli, who made her first appearance at Birmingham, and was encored and recalled after everything she sang. Among other pieces she introduced "Ernani involami," "Casta Diva," (both slow movement and *cabaletta*); a kind of national melody, by Taubert (which Madlle. Jenny Lind used to sing); and the romance and prayer of Desdemona, besides "La ci darem" with Sig. Belletti. "Madlle. Cruvelli," writes our correspondent, "pleased as much by her quiet and lady-like manner, as she astonished and delighted by her artistic and charming singing"—with many other compliments unnecessary to reproduce. The other singers were, it appears, Sig. Belletti, Sig. Pavesi, Madlle. Albini (who pleased very much in "Nacqui all' affanno," from *Cenerentola*), Madame Albini (*alias* Vellani, who in the duet, "Serbami ognoir," with her daughter, showed herself a thorough adept in the old and true Italian school), and Sig. Fortini. The only differences to note, between this and the other programme alluded to, were the trio, "Zitti zitti," sung with great animation by Madlle. Albini, Sig. Pavesi, and Sig. Belletti, and encored; "Madamina! il catalogo è questo," well given by Sig. Fortini; "La donna è mobile," in which Sig. Pavesi gave much satisfaction; "Sorgete!" (*Maometto Secondo*) admirably sung by Sig. Belletti; Mr. Benedict's brilliant fantasia, called *Recollections of Scotland*, executed by himself, with great and merited applause; and some other pieces of minor importance. Sig. Belletti was encored in "O ruddier than the cherry." Mr. Benedict was the sole accompanist—a fact of which no one would be likely to complain. The concert was given under the name of Mr. John Tonks, a resident music-publisher. "The audience," adds our correspondent, "might have been more crowded, but could not possibly have been more thoroughly satisfied and pleased."

MANCHESTER.—(From our own Correspondent.)—Herr Friedrich Unger's Concert, Town Hall, Sept. 21, 1854.

PART I.—Grand Trio Concertante (in E minor, Op. 119), *L. Spohr*. Vocal—"Ah! si questo di mia vita," nella "Zaira," *Mercantini*; Cantatille, "Les deux mules," *Henrion*. Grand Sonata—Pianoforte and Violoncello—(in D major, Op. 58) *Mendelssohn*.

PART II.—Grand Trio (in C minor, Op. 1, No 3), *Beethoven*. Solo—Pianoforte—Romance (in A major), *Unger*; Grande Etude "Les Trilles" (in G flat), *Schulhoff*; Reminiscences de "Lucia di Lammermoor," Fantaisie, *Liszt*. Vocal—"Stabat mater," *Keller*; Romanza Espagnole "Antonica," *Amat*. Grand Duo—Violin and Pianoforte—Fantaisie sur des motifs de l'opera "Robert le Diable," *De Bériot and Wolff*.

This was the *début* to a Manchester public of a young German artist, who is about to establish himself in this city as a resident teacher and professor of music. The room was far from crowded; but a most respectable muster was made of highly respectable families, including, of course, not a few resident Germans. The programme was quite on the classical chamber model. Herr Unger had secured the best talent available in Manchester as executants on the violin and violoncello in this class of music.

Of the *débutant*, we do not wish to speak in a discouraging tone; he is an artist evidently imbued with an enthusiastic feeling for his art, and allowances must naturally be made for a first appearance before so highly critical an audience, amongst which we recognised Mr. Charles Hallé, Mr. J. Thorne Harris, and Mad. Szépepanowska, besides several first-rate amateur players on the pianoforte. Spohr's trio, with which the concert opened, is a trying ordeal for all engaged in it, and any want of clearness and expression in the pianist we attribute to nervousness on a first

appearance, especially as Herr Unger got through the difficult scherzo very creditably. The larghetto we thought was taken too slow. It was in the duo of Mendelssohn and the trio of Beethoven that we discovered the greatest shortcomings—not that we consider it quite fair to test the performances of so young an artist, by comparing them with one of the world-wide celebrity of Charles Hallé; but who that has heard Hallé give such beautifully marked expression as he does to Mendelssohn's duet in D, and to the pianoforte part in Beethoven's splendid trio in C minor, can help thinking of Hallé when he hears them played. It was this forced contrast that tended to place Herr Unger at a disadvantage. There seemed a sort of spasmodic effort to overcome and grasp at all difficulties, which was so widely different from the cool, calm dignity of conscious power which gives such a charm when Hallé is expounding Beethoven or Mendelssohn! We were less surprised at this on subsequently hearing Herr Unger in a different class of music, in which, as a pupil of Liszt, he has evidently attained greater proficiency, viz.: in Liszt's *Reminiscences de Lucia di Lammermoor*. Here, in what we call the "thunder and lightning" school, the young pianist seemed thoroughly at home, was immensely applauded and encored. The concert was too long by three quarters of an hour, so we missed the violin and pianoforte duet. M. Charles Guilmette, announced as *primo basso* from Paris, was the vocalist on the occasion; he is almost a tenor, certainly more a baritone than bass, has a good voice of extensive register, and gave plenty of variety in Italian, French, Latin, and Spanish, but all with an extravagant exuberance of style that militated against the effect that otherwise might legitimately have been produced by his flexible and really fine voice—by exuberance, we mean the excessively ornate in his singing, and excessive mobility of feature. A quieter delivery, and more sustained method, would tell better here, whatever it may do in Paris, or in Rio, from which place we understand M. Guilmette has recently returned. Altogether, we think that Herr Unger may congratulate himself on the success of his concert.

It appears the Grand Festival at inaugurating the St. George's Hall, at Liverpool, has been a great *fiasco*!

How we wish a Hall had to be opened here! Your own correspondent flatters himself that Manchester would come out with better credit—but where is the Hall? Echo answers, *where?*

MANCHESTER.—We copy the following curious sample of theatrical speculation from the *Manchester Examiner and Times*. We trust that our Australian friends will fully appreciate the efforts made to contribute to their amusement:—

"AN IRON THEATRE GOING TO AUSTRALIA.—Messrs. Edward T. Bellhouse and Co., of Eagle Foundry, are now engaged in the construction of a complete iron shell and framework of a spacious portable theatre, for Mr. George Coppin, who recently appeared at our Theatre Royal, in a round of characters. It seems that Mr. Coppin has engaged Mr. G. V. Brooke, the tragedian, to perform in the principal towns in Australia, for 200 nights, for which performances he pays Mr. Brooke the sum of £50 per night, or £10,000 for 200 nights! Now, with a vast scheme of this sort, it would not do to be at a stand-still, owing to the total absence of suitable room, or the caprices of the proprietary; so Mr. Coppin determines to go out with a complete portable theatre of iron, which, with all fittings and appurtenances, will cost a sum exceeding £4000. The building contracted for by Messrs. Bellhouse is 88 feet in length, 40 feet wide, and about 24 feet high from the ground level to the peak of the roof. As the floor level of the pit will be sunk about five or six feet below the ground level, there will be considerable altitude in the interior. The walls will be of cast-iron, upright (Bellhouse's patent), and galvanised corrugated iron sheets, No. 18, wire gauge. The roof will consist of strong iron principals, having the galvanised sheets bolted thereupon. To the gable end of the building, which forms the front, will be attached an ornamental building, which will be arranged as box and pit offices, lobbies and entrances. A degree of ornamental effect will be given to this façade. The pit will be very spacious, extending back from the foot-lights to the wall below the boxes to about 54 feet, and being 50 feet across. The gallery for the boxes will project 24

feet from the wall opposite the stage, and eight feet from the wall on each of the sides of the theatre. This gallery will be supported on iron columns and strong framework of timber. Messrs. Bellhouse have undertaken the complete shell of the building, the ornamental façade, and the principal framework of the interior, and have engaged to have the whole on board ship in London in about 30 days from date of contract.

The Hungarian band of instrumentalists gave the first of two concerts in the Corn Exchange, on Thursday evening, the 21st inst.

OLDHAM.—On Wednesday evening, a miscellaneous concert took place, the performers being the Oldham Borough Choral Society, consisting of about sixty members, assisted by Mrs. Winterbottom, and Mr. Mellor. The room was crowded to excess, and several of Mrs. Winterbottom's songs were encored. The attendance, since our last publication, has been, Tuesday, 840; Wednesday, 1s. per day, 1,201; Thursday, 717. The unsettled state of the weather has done much to impede its progress.

HALIFAX.—On Tuesday evening last, a concert was given in the Odd Fellows' Hall, Halifax, by "the Lancashire Choral Union" a party of ten male singers, with the addition of Miss Whitham, as a solo treble, and Mr. Frobisher presiding at the pianoforte. The "Lancashire Choral Union" consists of ten young singers, who, in training, make a fair imitation of the celebrated Cologne Choral Union. The singers of the Lancashire Choral Union (who all reside in Ashton) sing their music without instrument, begin without a key-note, and perform much of their music without copy. They are without a conductor and they sing English words. The music by the "Lancashire Choral Union" on Tuesday night was well sung. Among the glees were Tom Cooke's "Strike the lyre;" Spofforth's "Come, bounteous May;" Battye's "Child of the Sun;" Glover's Gipsy chorus, and Festa's quaint old madrigal, "Down in a flowery vale;" in the execution of which all their character was exhibited. The performance of Kücken's Musicians by the "Choral Union" showed that the Lancashire singers are competent to the interpretation of this music; its modulations were accurately given, and the *sforzandos* naturally and without exaggeration. We must not omit to notice the fine tenor voice which sung Balfe's "In this old chair," with a vocal accompaniment after the more legitimate manner of the Cologne singers. The song was encored, and the singers substituted "Cheer boys, cheer," in which a fine counter voice gave the song. Miss Whitham sang Bishop's "Echo Song," Linley's "Welcome, my bonnie lad," Barnett's "I saw him on the mountain," and Glover's "Laughing girl," and, being encored, in two of these songs, substituted "What's a' the steer, kimmer" and "Come dwell with me," accompanying herself in these two songs upon the pianoforte.

The Theatre Royal is being entirely re-decorated, and will be quite ready for Mr. Charles Mathews and the Lyceum company, who will make their *début* on Saturday.

BOSTON SPA.—On Wednesday evening last, Mr. Newhall, the spirited proprietor of the Bath Hotel, gave a grand concert, at which the following celebrated performers appeared:—Mrs. Sunderland, Mr. J. L. Hatton, Mr. Watson, Mr. Holt, Mr. Ackroyd, Mr. Winn, and Mr. Pew. The music, which was mostly vocal, gave the highest satisfaction to a numerous and fashionable assembly. Miss Millner announces a concert for next Saturday.

SCARBOROUGH.—A concert was given on Thursday evening by Mr. Burton, organist of the parish church, which was attended by a numerous and highly respectable audience, the large rooms of the Town Hall being filled in every part. The artists were Mrs. Sunderland, and Messrs. Perring and Hinchcliffe, and the Masters Giles and Appleyard, from the Leeds Parish Church Choir. The energy and feeling shewn by these youths were characteristics in their performance worthy of many more advanced in the profession. Mr. Burton intends giving a concert annually, and from the favour he has now received, there remains no doubt that future seasons will yield an increasing patronage.

At the Spa Saloon, Miss Barwick and Messrs. Ryall and Bolton are engaged, and are no small attraction to the visitors. Mr.

Wilson's performance on the piano-forte is also worthy of all praise.

BRISTOL.—Mr. Chute commenced the season on Saturday last with *Hamlet*, which was put on the stage with much accuracy and effect. The part of Hamlet was well played by Mr. Shelley; Miss Bennett took the part of the Queen, and Miss Fanny Young that of Ophelia. The Ghost was played by Mr. Warde. We understand that the manager, Mr. Chute, has transmitted to the Mayor of Bristol a cheque for £90, being the nett proceeds of a performance on Monday, September 11th, in aid of the fund now raising for the Bristol Royal Infirmary. A concert is announced to take place by Mr. Marks, a German professor of music, resident at Bristol, at which his pupils, varying from nine to ten years of age, are to form the principal attraction. We understand that the development of the musical faculty in these incipient musicians is most surprising.

Mr. Henry Phillips gave a musical entertainment, entitled "the City of the Sultan," at the Broadmead Rooms, on Monday evening. Some capital songs, of ancient and modern date, sung in Mr. Henry Phillips' best style, introduced by some connecting observations and anecdotes, and aided by a large and well-executed series of pictorial illustrations, form together a very pleasing entertainment. The rooms were not so full on Monday as we have seen them on similar occasions, probably owing to the concert at the Victoria Rooms, and other attractions, but we are glad to hear that the entertainment was repeated to a fuller audience yesterday (Tuesday) evening.

BRIGHTON.—(From a Correspondent.)—M. Edouard de Paris gave his first concert for the season at the Town Hall, on Friday evening last. It was numerously and fashionably attended. As a pianist, M. Edouard de Paris' merits are well known. Mayseder's trio, with Ernst and M. Paque, the violoncellist, was played with good execution and excellent taste. The *adagio* escaped an *encore*. A solo by M. de Paris, of his own composition, exhibited his peculiarities in a more palpable degree. Mad. Caradori sang the "Trono e corona involami" with a power and expression peculiarly her own. In consequence of the non-arrival of Herr Formes, whose absence created much disappointment, Madame Caradori and her youthful coadjutor, Miss Katharine Smith, sang an extra song each. "Casta Diva" was sung by Mad. Caradori, as was also the song of "The Queen of Night," which was encored. The duet from *Norma* was a *fiasco*. Voices so dissimilar in weight and quality as those of Mad. Caradori and Miss Katharine Smith should never be joined together; it is an unfair approximation. The soft, flute, and delicate tones of Miss Katharine Smith's voice were overpowered by the hard, trombone, and powerful notes of Mad. Caradori. Notwithstanding this the duet was applauded. Miss K. Smith made her first appearance before a Brighton audience on this occasion. Her youthful and lady-like appearance, her pure and pleasing voice, with a style at once simple and chaste, won for her the sympathies of her audience. Sig. Marras's aria "Sio fossi un angelo" was sung by her with nice expression, though she was evidently suffering from extreme timidity. In "Robert, toi que j'aime" this was partly got over, and she was more successful. There is a plaintiveness in the tone of this young lady's voice which is well adapted for a pathetic ballad—a thing we so rarely hear "now-a-days." Ernst, the magician of the violin, played as only Ernst can play. Style, tone, fire, pathos—all combine to make the consummate artist. The duet with M. de Paris was as near perfection as one perfect instrument could make it, and drew forth expressions of delight from all parts of the room. M. de Paque executed a fantasia with much success on the violoncello. His tone his full and round, and his mechanism is neat and very distinct. The airs from *Lucia* were well put together, and were admirably played, and M. Paque's share in the trio proved him a sound musician. But for the disappointment alluded to, and of which the great basso will have to render a strict account, a more pleasing concert could hardly have been given. Herr Wilhelm Ganz conducted.

KIDDERMINSTER.—On Monday last, the members of the Choral Society in this town, which, under the superintendence of Mr. Fitzgerald, has lately made much progress both in numbers and

proficiency, gave a public rehearsal at St. George's School Room. The room was filled, and among the auditory were many of the principal inhabitants of the town and neighbourhood. The music selected consisted chiefly of choruses from Händel, with selections from Mozart, Ford, and Calcott. These pieces were all performed in a highly creditable manner, and elicited strong marks of approbation. One chorus, "Oh, the pleasures of the plains," was enthusiastically encored. At the conclusion, the Mayor, J. Kiteley, Esq., in the name of all present, heartily thanked Mr. Fitzgerald and the Society for the great gratification their concert had afforded.

CORK.—(From our own Correspondent.)—THE ITALIAN OPERA COMPANY.—Talk of *Italiana in Algeri*, *Gli Italiani* in Cork was a far greater event. Year after year have the music-loving inhabitants of "the beautiful city" hoped and sighed for such a thing. The railway would surely bring them down; but, alas! when there was a railway, there was no theatre. However, thanks to the spirit and enterprise of Mr. Burke, the theatre was rebuilt, and visions of the days or rather nights of Siddons, O'Neil, Kemble, Young, Kean, Inceledon, Braham, Catalani, Billington, Salvini, etc., etc., began to dawn on the generation who knew them by tradition, and a few old stagers who remembered them. It was reserved for Mr. Beale* to realize the vision, and well has he done it; there is even some talk of a testimonial.

On Thursday, the 21st, the Theatre Royal, Georges Street, (Cork), opened with *Lucia di Lammermoor*, the principal parts being sustained by Mdle. Albini, and Signori Luchesi and Fortini, in which the duet was encored; but Friday was the night, *par excellence*, for them. Sophie Cruvelli appeared as Norma, and it was a magnificent display of singing and acting. Mdle. Cruvelli felt that her dramatic talents, rare organ, and finished style, were fully appreciated. Numbers from Cork were at the Italian Opera in London this season, but had no opportunity of hearing her, and the consequence was that every part of the house was filled, and great numbers turned away. The great point in *Norma*, the rendering of "Son Io," was the most pathetic contrite cry for pity and mercy perhaps ever heard on the stage. In *La Sonnambula*, on Saturday night, Amina was presented in a new shape to an audience who have the music by heart. In the second act, Mdle. Cruvelli was Siddons-like, while again in the "Ah! non giunge," her rendering of the song, which she commenced more piano than usual, showed a total absence of *cunani pensiero*; it was towards the end that she gave way to the full sense of happiness. Too much praise cannot be given to Mdle. Albini, whose sweet mellow voice, and absence of affectation and assumption, almost divided the honours. Sig. Luchesi went through his parts most creditably, as did also Sig. Fortini, whose *Oroveso*, particularly in the last scene, was excellent. Madlle. Albini, in the third scene of *La Sonnambula*, sang and played admirably when she came out to request the villagers not to wake her daughter, and was capital when producing Lisa's scarf. The orchestra contained the picked members of the Dublin performers, and with the chorus were admirable. The singing and playing reflect great talent on the conductor, Mr. A. Mellon. Too much praise cannot be given to Mr. Harris, who, with very limited resources, left nothing to be wished for in the stage management.

THE CRUVELLI-TAMBERLIK tour came to an end on Thursday evening, with a concert at Brighton. The tour has been one of the most profitable and brilliant ever undertaken by Mr. Beale. Sig. Tamberlik, Madlle. Marai, Signors Tagliafico and Polonini, left Dublin last week for St. Petersburg. (We trust they may get safe there, and, what is more, safe back again.) Sig. Pavesi and Sig. Belletti were engaged to fill up some of the gaps thus left at the concert; though so great has been the success of Madlle. Cruvelli everywhere, that scarcely any other attraction was required. Madlle. Cruvelli arrived in London yesterday, and started immediately for Boulogne.

* That there will be a pretty brisk sale of the music of *Norma* and *Sonnambula* there is no doubt.

FOREIGN.

PARIS.—(From our own Correspondent.)—At the Grand Opera the *Prophète* has been given with Madlle. Wertheimer, as Fides. She was especially applauded in the fourth and fifth acts. The other principal parts were sustained by Madlle. Poinot and M. Roger. M. Gounod's *Nonne Sanglante* is announced for the commencement of October. Mad. Stolz has appeared in *La Reine de Chypre*. This lady will take a *congé* on the 1st October. She has received various offers from managers, both in France and abroad, but there is reason to believe that if she sings at all, during her holidays, it will be in France, for the benefit of the poor. M. Roger will soon cease to belong to the Grand Opéra. His engagement expires in a few weeks. Madlle. Sophie Cruvelli returns on the 1st October, when she will immediately begin to rehearse the new opera by Messrs. Scribe and Verdi. Mad. Rosati has been seriously indisposed; she is, however, much better at present, and hopes are entertained that she will very shortly be able to make her re-appearance in *Jovita*. The new management has introduced a great improvement, which London managers would do well to imitate. The "starring" system in the bills is abolished. The names of all the actors, both in opera and ballet, will henceforth all be printed in the same sized type.

The season at the Théâtre-Italien commences on the 3rd October. The principal artists are already at their posts, and have attended rehearsals for some time past.

At the Opéra-Comique, *L'Etoile du Nord* will shortly be revived. The next novelties will be three one-act pieces, so as to form an entirely new bill. The following is a list of the towns in which M. Meyerbeer's latest *chef-d'œuvre* is shortly to be produced:—Nîmes, Lyons, Toulouse, Valenciennes, Lille, Limoges, Avignon, Cologne, Stuttgart, Brussels, Gand, Lisbon, New York, and New Orleans.

At the Théâtre-Français, M. Bressan and Mdle. Madeleine Brohan have made their re-appearance in *Le Verre d'Eau*. Mad. Girardin's beautiful little comedy of *Joie fait Peur* has been revived, as well as an old comedy by Etienne, *La Femme Colère*, which dates from 1804, and maintained its position on the boards for a long time—thanks to Mdle. Mars, who sustained the principle character. It was afterwards set to music by Boieldieu, and accepted at the Opéra-Comique, the 12th October, 1812.

The Odéon has re-opened its doors to the public with two new pieces: a comedy, entitled *Amour et Caprice*, by MM. de Judicis et Blanquet, and *Le Vicaire de Wakefield*, by MM. Tisserant and Eugène Nus.

There is a report that a new comedy, entitled *Le Chapeau de l'Horloger*, is accepted at the Gymnase—Mad. George Sand's *Mariage de Victorine* is announced for revival.

The last novelty at the Vaudeville is a piece called *Le Cabaret du Pot cassé*, by MM. Clairville and Lambert Thiboust, for the débuts of M. Felicien, Mesdemoiselles Théric and Dubuisson. It was successful. A one-act trifle, *Quand on n'a pas le Sou*, has been produced at the Variétés. MM. Arnal and Numa have made their re-appearance in some of their favourite pieces.

Three novelties are announced for speedy production at the Palais Royal: *La Cloche d'Or*, by MM. Armand Durantin and Raymond Deslandes, and two one-act comedies by M. Henri Monnier, in each of which the author himself will play the principal part.

M. Bouffé lately signed an engagement with M. Marc Fournier at the Porte-Saint-Martin, but it has since been cancelled by the Minister of the Interior, who, in virtue of a recent decision, intends henceforth confining each theatre to the peculiar class of performance for which it is licensed. At the Porte Saint Martin, the representation of short vaudevilles, serving as *levens-de-rideau*, only is allowed. M. Bouffé has, however, obtained permission to play twice in what are called *représentations extraordinaires*.

A grand five-act drama, *Anglais et Français*, the first effort of a young author, M. Anguste Bardelet, has been successful at the Ambigu Comique. The dresses and *mise-en-scène* are very magnificent and correct, and the principal characters ably filled by MM. Hoster, Léon Joliet, and Mdle. Fernand.

ITALY.—Our Correspondent from Milan, to whom we refer our readers, informs us that the success of the new opera *Fiorina* was considerable; this is confirmed from other quarters, so that we may conclude that there is but one opinion on the subject. In the present death of composers we hail this consummation with much satisfaction—at Verona Mr. Balfe's opera *La Zingara* was played on the 22nd September, and, in spite of illness of one of the principal singers, met with complete success. The correspondent of the *Gazzetta Musicale* of Milan thus speaks of *The Bohemian Girl* done into Italian:—"The opera in spite of numerous defects in the execution, owing to the illness of one of the principal actors, gave me the greatest desire to see it a second time. It was received with much favour and deservedly so, for

it contains many beauties and good scenic effects."—At Florence Verdi's opera *La Traviata*, produced under the name of *Violetta* has been received rather coldly at the Pergola. In spite of the efforts of Mad. Crippa, Signor Fraschini and Beraldi, the first two acts went very heavily and marks of disappointment were not unfrequent. The third act went better. Three pieces of the last act are worthy of the author of *Il Trovatore*, and were much applauded. At the Pagliano, the new opera *Viscardello* has been resumed, and continues to be favourably received by the public. Signor Landi sang his best, and was encored several times, as well as Signora Biava, especially in the *stretto* of the duet of the second act. Signor Barili does not please the public. *Il Trovatore* will shortly be brought out.—The opera which Signor Buzzi is writing for the Teatro della Fenice of Venice has for its title *Edita*, or, *La Moglie del Crociato*; the libretto is by Sig. Canovai. Our old friend Ivanoff is now at Florence, on a visit to Rossini. Leopold de Meyer is also at Florence, where it is hoped he may be induced to play in public.

VIENNA.—(From our own Correspondent.)—Spontini's *Ferdinand Cortez* has been revived at the Imperial Opera House, after a lapse of two-and-twenty years. The reproduction of this opera excited great curiosity, and the house was densely crowded. Herr Steger sustained the part of the Spanish general, but his performance was anything but first rate. Madlle. La Grua was the Amazilli, and Herr Beck, Telasco. The orchestra was steady and effective, under the direction of Herr Eckert. The public were loud in their applause.—The Imperial Privat-theater in der Josefstadt was opened on the 16th inst., under the direction of Herr J. Swoboda, with Herr Meisl's *Schwarze Frau*.

BERLIN.—(From our own Correspondent.)—Two small operas, *Czar und Zimmermann* and *Johann von Paris*, have been given at the Royal Opera-house, as stop-gaps, before the re-appearance of Mdle. Johanna Wagner, which takes place in a few days.

The second quartet *soirée* of Herren Oertling, Rehbaum, Wendt, and Birnbach, took place in Sommer's Rooms. The programme was composed of Mozart's quartet in D minor, Schubert's quartet in A minor, and that in F major (Op. 18) by Beethoven.—On the same evening, Herr Bock, the music-publisher, gave a concert in his saloons, for the purpose of introducing Miss Martinac, a pupil of Mad. Dulcken, to a Berlin public. The young lady was very well received.—A performance, under royal patronage, will shortly be given at the Imperial Opera-house, for the benefit of the sufferers by the recent inundations in Silesia. A concert of Sacred Music will, also, be given for the same object by the *Königlicher-Domchor*, as well as a performance of Haydn's *Creation* in the Garnisonkirche.

DRESDEN.—The manufacture of cheap musical instruments forms an important branch of commerce in many places in Saxony. Two small towns, Neukirchen and Klingenthal alone produce, every year, about 10,000 dozen violins at 30,000 thalers, 2,000 dozen at 8,000 thalers, 500 dozen at 4,000 thalers, 100 dozen at 2,000 thalers, and 10 dozen at 500 thalers, making a total of 12,610 violins at 44,500 thalers. They also make 2643 dozen guitars, worth 32,800 thalers, 600 double-basses, worth 4,000 thalers, 3,000 violoncellos, worth 8,000 thalers, as well as strings to the amount of 60,000 thalers. Most of these instruments are sent abroad.]

THE ROYAL ACADEMY.

To the Editor of the Musical World.

SIR,—Your leading article, last Saturday, was very severe on the Royal Academy, and, acting on the well-known principle of English law, not to condemn any one unheard, I would beg permission to say a few words on behalf of the Institution which has been so severely handled. In taking up the pen, however, in behalf of the Academy, I do it with a strong recollection of the well-known anecdote of Annibale Carracci, who, after listening to an elaborate description of the Laocoon, in a lecture by his brother, turned to the wall, sketched the figure rapidly with a piece of chalk, and exclaimed, with a look at the orator "Poets paint with words, painters with their pencils." And thus practical musicians have a language of their own, and feel that they enter the lists at a disadvantage, when they have to strive with trained writers and experienced literary men.

A few plain words, a few facts clearly stated, are all that I can here aim at. I would fain engage your valuable aid in favour of the Academy, sincerely trusting that its fate is not "settled," in the sense in which your leader employs the word, and that, with respect to its funeral death-knell, you have been misinformed.

You do not seem to be aware that there has been a recent alteration in the management of the Academy: the working part of it has, this half year, been confided to a Board of Professors, of all of whom I know you highly approve. Every hope may therefore be entertained

that the Institution, which, if certainly not "over-young," cannot be said to be "over-old," may become flourishing.

I did not know that there was anything *Plutonic* in pecuniary difficulties; perhaps the writer, who is so hard upon others, has evidently made a mistake which would be pardonable in a class in which we are told, "Education of the best kind is not abundant;" he has confounded Plutus, the god of riches, with Pluto, the god of hell. The old proverb of "glass-houses" recurs to the mind, but, of course, as a mere ignorant musician, I do not presume to make the application.

If, however, the Academy is poor, it is a misfortune rather than a fault. For the sake of art in this country, it is to be regretted that the Academy is not independent of the sums received from the pupils. Let the fault and the blame be attributed to the right quarters, viz., to those who have the means to aid, and who yet withhold their contributions, whether large or small, from an Institution which trains English musicians in the way that a musician ought to be trained, and that is, to have a theoretical and practical knowledge, and to be well versed (even though he be only a solo singer or player) in orchestral performance, as having a bearing upon everything that he does connected with his art.

I do not quite understand what is meant by "a method, as it is termed, should be provided, and its employment enforced on every master, whatever his pretensions." Now, the rules for musical science generally have been dictated by taste, and of course are always open to objections by all who differ in such matters of feeling, etc. With respect to the study of harmony, no one will deny that the language is universal, although there may be different methods of arriving at the same end. In the executive part (instrumental), is it indeed desirable that every master should teach the same method of bowing passages, etc.? If one master takes a different view of a passage, and gives a different reading or expression to what another does, should he be bound to go against his feelings, and be compelled to do that mechanically which he might have done from what is termed inspiration? It is by masters communicating their gathered experience and reflections to their pupils, and these to succeeding pupils with new accumulation, that will cause the art of music to advance. Now, although a master will not communicate directly his own feeling upon any passage in music, yet he will, if unfettered by mere system, give his pupil the advantage of his own taste and experience, and will judiciously be careful not to fetter the genius of his pupil; for one of the nicest and most interesting points in teaching a science such as music, is to remember that every composer or performer has a style peculiar to himself, and a master will always delight in giving full scope to the well-regulated peculiarities of his pupils. Is it not said, "The authority of those who teach is a frequent hindrance to those who learn, because they utterly neglect to exercise their own judgment, taking for granted whatsoever others whom they reverence have judged for them?" If we would find out truth, we must, in many cases, dare to deviate from the beaten track, and venture to think with a just and unbiassed liberty.

I agree, most feelingly, with the writer of the article, that "General mental culture is as necessary to a musician as to any man alive." In fact, general knowledge renders all particular knowledge more clear and precise. Music is a language of nature, intelligible at once to all susceptible minds. Some are naturally gifted, and the only education of mind they receive is from music. Music has its ripening and its elevating influences, and thus it is that there have been great artists who were uneducated in everything but music. In Italy, where music is a passion, and is studied almost as such, is it general education which produces all that fire and energy so peculiar to the Italians? It speaks volumes in favour of music that it can do so much. Who can analyse the emotions that music produces in the mind—emotions so great, so mysterious, that Martin Luther, who felt them most strongly, was wont to say, "There are two great studies, theology and music." The study of music, theoretical and practical, might occupy a great many life-times, for a real artist must feel that he is always learning. Yet, while I contend for unreserved devotedness to the art as the business of life, with those who follow music as a profession, I entirely agree with the writer as to the importance of general cultivation, for I feel sure that when the full reasoning powers of the mind are brought into play through various other channels of instruction, the mind is rendered susceptible of livelier and healthier impressions from music itself.

And now to conclude in a few brief sentences. The Academy has not accomplished what we desire, what we aim at, and what we hope for, but we trust and believe that a brighter day is before us. We look upon what has hitherto been done as preliminary; and even as the human mind was nursed and strengthened in the quiet of what were called the dark ages, and then took a bound and a spring, clearing

old barriers, and advancing with rapidity previously unknown, so we trust a brilliant career is yet reserved for our National Musical Institutions, and great things will yet be done. Let all resolutely do their duty; let all be ready to help, encourage, and foster—not to crush and despise—and a bright, a prosperous, a glorious course may yet be granted to the Royal Academy of Music.

I am, Sir, your obedient servant,



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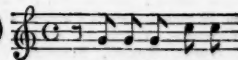
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